

WHAT THE MAN IN THE BOX OFFICE SAYS.

If You Want to Know Just What Is Going On at the Different Local Theatres All You Have to Do Is to Read This Carefully--It's All Here.

It is a case of from famine to feast in theatrical matters. The past week has been barren of novelties, but during the next six days eight new plays are to be produced in metropolitan theatres, a new playhouse will be opened and a new opera sung. Another new play, "Michael and His Lost Angel," was to have succeeded Olga Nethersole at the Empire, but the author, Henry Arthur Jones, cabled from London asking that the production be postponed one week. It was the intention of Mr. Frohman to have the play produced in London and New York simultaneously, but Mr. Jones wired that he could not possibly be ready before January 15.

The management of the Lyceum Theatre frankly admit there is very little plot in Pinero's latest play, "The Benefit of the Doubt," which opens to-morrow night. It depends for its success on the characterizations of the types of personages introduced. It takes its title from the verdict rendered in a divorce suit. The play is said to differ in every respect from anything Pinero has yet attempted and carries in it the moral "Do not marry in haste." Herbert Keiley, W. J. Le Moyne, Stephen Gratian, Fritz Williams, Walter S. Hale, Ferdinand Gottschalk, Isabel Irving, Elita Proctor Otis, Bessie Tyree and the other members of the Lyceum Company will take part in the production.

Reports from the far West have excited the curiosity of New Yorkers in regard to the city's latest play, "A Black Sheep," which, although nearly two years old, has never been seen in this city. At Hoyt's Theatre to-morrow night the curious will be satisfied, and New Yorkers will be no longer envious of the wild and woolly West. No plot is claimed for the play; it was written merely for fun-making purposes. Goodrich Mudd, the hero, better known as "Hot Stuff," the black sheep of an aristocratic family, is left a fortune with certain embarrassing conditions. His efforts to retain the fortune and evade provisions of the will furnish the fun motive. A stranded burglar company introduced in the play affords opportunities for specialties in singing, dancing and acrobatics. Otis Harlin plays the principal part, and among those associated with him are Joseph Frankan, William De Vere, Harry Luckstone, J. W. Mitchell, Charles Bradford, W. F. Mack, Ada Dore, Agnes Paul and Agnes Rose Lane.

Stuart Robson will open at the Garrick Theatre Tuesday night in his new play, "Mrs. Ponderbury's Past," a farcical comedy adapted from "Madame Mongodin," by Ernest Blum and Raoul Toche. The adapter is Charles Burnard, editor of the London Punch. Mrs. Ponderbury, whose hobby is marital fidelity, is in the habit of locking her husband in a room while she attends society meetings. Ponderbury escapes to keep an appointment with a concert hall singer. They get locked up in a studio where the tyrant is held, and are compelled to shout from the window for assistance. Mrs. Ponderbury is one of the resulting party, and to avoid explanations her faithless lord feigns somnambulism. Later he discovers that his wife's past life has not been shadowless, and armed with that knowledge he asserts himself as master of the house and meets with no opposition. Mrs. Stuart Robson, as the concert hall singer, is billed with the concert hall singer. They get locked up in a studio where the tyrant is held, and are compelled to shout from the window for assistance. Mrs. Ponderbury is one of the resulting party, and to avoid explanations her faithless lord feigns somnambulism. Later he discovers that his wife's past life has not been shadowless, and armed with that knowledge he asserts himself as master of the house and meets with no opposition. Mrs. Stuart Robson, as the concert hall singer, is billed with the concert hall singer.

Until the courts decide the matter the announcement must stand that the much-anticipated "Gentleman Joe" will be produced to-morrow night either at the Fifth Avenue or Bijou Theatre. This new mu-

sical comedy has been the bone of contention between Managers Miner and Aronson. Aronson had the original contract with M. R. Curtis to produce the play, with James T. Powers in the leading role. There was a row at rehearsal and the company went to the Fifth Avenue Theatre, where subsequent rehearsals were held, with Mr. Curtis in the title role. Miner says Aronson broke his contract with Curtis, but Randolph says not so, and declares he will enjoy the Congressional manager. No matter which side wins, the leading part will consist of seventy people, among whom are Annie Meyers, Laura Moore, Carrie Roma, Adelaide Wirth, Violet Fortesque, Henry Hallam, Gus Brann, W. Madin, George K. Fortesque and Joseph C. Fay. Like all musical comedies, there is very little to the plot, the story dealing with the comical adventures of Gentleman Joe, a cabman.

Mr. John Hare will be seen at Abbey's to-morrow night in Sydney Grundy's comedy, "A Pair of Spectacles," which he adapted from the French. The play is said to be the strongest in Mr. Hare's repertoire. He gave two performances of it before English royalty, by command of the queen. Mr. Hare, in this play, will be seen in a leading role for the first time in this country. Charles Groves, who created the part of Uncle Gregory, the self-made, tight-fisted, Sheffield man, will appear in his original character. The cast will also include Gilbert Hare, Alban Atwood, Charles Rock, Eugene Mayeur, Nellie Thorne, Miss Gifford and May Harvey. W. S. Gilbert's one-act drama, "Comedy and Tragedy," which was a favorite with Mary Anderson, will precede "A Pair of Spectacles." Miss Nelson and Fred Terry have the principal parts.

Manager Walter Sandford has hit upon a happy idea in establishing his new theatre in a neighborhood which has practically been without a playhouse. The new structure, which will be opened to-morrow night at Thirty-first street and Third avenue, is handsomely decorated and furnished, and an attractive list of plays has been made up for production. The building is fireproof and fitted with the latest electrical appliances. Mr. Sandford has long been in the theatrical business, and the building is fireproof and fitted with the latest electrical appliances. Mr. Sandford has long been in the theatrical business, and the building is fireproof and fitted with the latest electrical appliances.

Sydney Rosenfeld has written an adaptation from the German, which he calls "The Two Escamoteurs," and which will be played at Daly's Theatre Tuesday night. The original comedy, "Zwei Wapen," has been seen at the Irving Place Theatre, and was well liked. Mr. Rosenfeld is said to have followed Blumenthal and Kadish's concept very closely, and as the play in German abounds in comical situations great things are expected from Mr. Daly's company. Miss Rohlin is cast for the part of Molly Foster; Mrs. Gilbert, the Countess; Maxine Elliot, the Widow Stevenson; James Lewis, Foster; of Chicago; Edwin Stevens, Van Wettengen, of Berlin; Frank Worthing, Von Wink, and Sidney Herbert, Barno Rudolph.

Another London success is to be exhibited in this city next week at the Coliseum Theatre. It is a melodrama entitled "Saved from the Sea," which ran for more than a year at the Theatre Royal, London. Facts, it is said, form the basis of the play. Nancy Ellington has been saved from her husband Dan. She is an heiress, but is not acquainted with that fact. Her cousin and two companion villains conspire to take her life. One of the conspirators is killed, and, of course, the innocent Dan is accused of the murder. He escapes from jail, the real ends satisfactory. The scenery is said to be a prominent feature of the play, and with an excellent company a success is predicted for it.

"A razzle-dazzle of fun, song and dance"

Is the graphic description given of "Girl Wanted," the new farce-comedy which Manager Rosenquest will produce at the Fourteenth Street Theatre to-morrow night. Frank Rush, well known to the vaudeville stage, is the star of the play, and the role allotted to him gives him abundant opportunities to display his specialties. He impersonates a stranded sailor and a dance man, a "tough" "hardseed," tough Bowery waiter, German girl, Hoboken Irishman and prima donna. The scene of the play is this city, near the Bowery, and familiar types of characters will be introduced. Edward Christie, James Lee, John Dillon, Mabel Florence and Isabel Ward are among the assistants, and there are many other prominent comedians and vocalists in the cast.

Mme. Calve is to be heard next Saturday afternoon in Bizet's opera, "Les Pecheurs de Perles" ("The Pearl Fishers"), which will be sung for the first time in this city. In the cast with her will be Signors Ancona, Arimondi and Cremonini. The opera will precede "La Navarraise," in which Mme. Calve will also sing the principal role, that of Anita, which was expressly written for her. She will be assisted by Mme. Lubert, Placido, Castelmari, Mangulere and De Vries. To-morrow night Calve will repeat her famous creation of Carmen. Mme. Bauermeister, Mme. Francis Saville and M. Maurel will sing the other principal parts. Wednesday night Mme. Norcia will be heard in "Les Huguenots," with the De Reszkes, Mme. Molba, M. Maurel and Mme. Bauermeister in leading parts. "Die Walkure" has been selected for Thursday night's attraction. Herr Wallnofer, Signor Kaachman, Marie Brenna, Lola Beeth, Sophie Traubmann, Marie Engle and Mme. Bauermeister are among those in the cast. "Faust," with Mme. Arbelia as Marguerite and Jean De Reszke in the title role, will be heard Friday night, and at the Saturday night popular concert "Alba" will be repeated. Nordica, Bauermeister, Brenna and Signor Russitano have the principal parts. At the Sunday night concert, Borlo's dramatic legend, "The Damnation of Faust," will be sung. The soloists are Mmes. Molba and Senelbi and Signors Cremonini and Campanini and M. Piancon.

The principal new specialties at Keith's this week are the three Nightingale brothers, who perform wonderful feats on the flying rings. Segommer, the clever ventriloquist, will extend his engagement. The Zaiwa trio, high wire performers, will be seen for the first time at the Union Square. Others on the list are Press Eldridge, the famous clown, and the two Dismonds, the Almonis, John T. Fenton and Sisters Coulson. John B. Mason and Marton Manola will be seen at Keith's in two weeks.

The four Mosers, who arrived on the Ettruria, will make their American debut at Proctor's Palace to-morrow night. They are eccentric acrobats, and are said to be exceedingly clever. Charles B. Ward will sing a new song and Elsie Adair has some new dances. Among the other clever

IN VAUDEVILLE'S REALM.

New Attractions at Olympia, Keith's, Proctor's, Koster & Bial's and Other Variety Houses.

The fifth performance of "Excelstor, Jr." at Hammerstein's Olympia will be celebrated to-morrow night, and handsome souvenirs have been prepared for lady patrons. Many new special features have been introduced. In the music hall Yvette Guilbert continues the reigning favorite, and the attendance increases as her time of engagement draws to a close. This evening she will again be heard at the Schuel popular concert. Other soloists are Signorina Della Rocca and Signor Voile.



"I'm Bonny; that's what they call me at home; just Bonny!" (Sketched from life.)

Miss Guilbert is to introduce several new songs to-morrow night, and they are said to be very "fetching." The vaudeville programme includes the Leary Sisters, Les Anders, the Johnson troupe of acrobats, the Kurchins, Mlle. Fratzetty, Harry Lamer, Flo Banks, Charles X. Urdoni, My Fanny, the Donates and Hewlett's marionettes. There will be a change of programme in the concert hall.

Wallace, the man-eating lion, remains a big attraction at Huber's Fourteenth street museum. His engagement ends this week. Iago, the talking pony, makes his debut to-morrow. Other features are Whale-oil Gus and Monday; the midgit; the Neapolitan Four, Horman, the mugician; Mlle. Derna, Professor King, Mary Martin, the two Dismonds, Edwards and Nelson, Lily Morlow, Ed Rogers, Charles H. Duncan, and Dubois and Troy. At the Eighth avenue museum the principal features are Sampson, the American Hercules; Me and Him, Kibo, Captain Miller and Arizona Jack, McFarland and Reynolds, Kate Chaffin, J. Sheehan, Young Americans, and the Whitmores.

At Miner's Eighth Avenue Theatre the Russell Brothers, famous comedians, head a good programme. Next Sunday a sacred concert will be given by Shape Smith's Georgia Minstrels, concluding with a cake walk.

MARIE STUDHOLME'S RACE A GARDE

"Where Roses and White Lilies Grow" Is a Line Suggests the Delicate and Decorous Beauty of the English Actress.

"She'll be here pretty soon," said the black boy, and shut the door behind him, leaving me in Marie Studholme's little boudoir.

From behind the curtains of an alcove there came the pleasant smell of lavender, mixed with warm water, and a suggestion of Springtime and fresh youth softened the raw air of a workaday winter's morning. A little Christmas book of verses lay on the table. It opened in my hand at Campion's lines, beginning:

There is a garden in her face,
Where roses and white lilies grow.

And when I raised my eyes from the page she stood erect and silent between the parted hangings.

Her coloring is more tender than anything in the simple garden of Campion's fancy; it is only the flowers of the South that hesitate so delicately between the creamy richness and the gentle flush. The common odontoglossum orchid has the tinge of her throat, and one of the glorioxia shows in the hollow of its cup the hint of mine in her cheek.

There is a little girl who leaves the Savoy at 10 o'clock every morning on her way down the avenue with just such a skin. But she is only a year old.

Marie Studholme's skin is incomparably more beautiful than that of any other adult woman one sees. Mrs. Delmar, the woman with the little rosebud mouth, has a prettier skin than any of the other standard beauties at whom New York people stare. If she ever sees Marie Studholme coming she will do well to cross the street.

Miss Studholme's eyes are child's eyes, too, and this is a defect in her. A woman of her age, to be an ideal beauty, need not be quite mature. She is two and twenty, and looks a little younger. At that age a woman's figure may still be altogether girlish, but her eyes should show that they have grown. Her throat is full, and a most exquisitely modelled throat it is, but in her eyes there is neither reminiscence or anticipation.

To a class of art students this could be explained in a moment, and one must permit one's self to gaze with something of an artist's directness if one would fully understand the delicate quality of this woman's face.

There is, then, something in Miss Studholme's face which would make it difficult for her to play Carmen as Olga Nethersole plays it.

Miss Studholme is a married lady, and most happily married. Her name is Mrs. Porteous. Mr. Porteous is a member of "The Artist's Model" company, a talented young actor, an agreeable and good-looking person, thoroughly fresh and wholesome. And Mr. and Mrs. Porteous have the able, simple English belief that marriage is an excellent institution. They are cheerful, companionable young people who go to bed when their evening's work is over and get up in the morning to take a brisk walk.

Supper parties and champagne cup and diamond necklaces have no more to do with her life than with the life of Dr. Parkhurst. She is a sensible little woman, who married as soon as she left school, and loves her husband and loves her work, and would be sincerely disgusted if any other man tried to make love to her.

But if she had been married four times instead of once, forty years instead of four years, there would still be that virginal look in her eyes.

It is a type not uncommon in England, the woman whose eyes never shine. We have in New York life, too, women whose eyes never burn, the women who go down to their graves wondering what Swinburne has been talking about—but they are for the most part stupid women, or women of interior social position. Now, Miss Studholme is very alert and clever, and is a

well-bred young woman; she is quite at home in a society in which run of actresses or skirt dancing and Chasles would be impossible.

Why have her eyes not glowed? The good fairies at her cradle must have been very careless. W. good fairy or a bad? Her eyes were burnt and worn, even at two and if kisses meant to her what they mean to many women. And, after all, we have been worth while?

A year is, Marie Studholme is a flower, standing in the garden for us to see, making every one glad and sweet beauty. If she had been that of woman who gives her soul into a hand, all the beauty and the delicate flower would have been destroyed. There she is, fresh and clear sweet and unspiced, and every one looks in her eyes and the English is the better for seeing her.

And, name of a Venus, but she is a Journalist! What do you want me to tell you? "Journalist" she asked.

"I want you to tell me how it makes feel to know that you are the prettiest woman in town?"

"But I'm not," said she. "Do you know what I am? I'm bonny, that's what I used to call me at home, just bonny!"

Bonny is a word beginning with a B, a B is an explosive consonant, requiring pressing together of the lips. And Marie Studholme says she is bonny, a contradiction presents itself to the listener's mind.

"It's odd, rather, to be interviewed about one's looks, you know," said she. "It's like the doctor come and ask you to stick out your tongue."

She didn't stick it out, however; she is a dignified young woman. I fancy it's a needless sort of tongue, too.

It was not needful that she should talk. I wanted to look at her for the benefit of the bedridden and the penniless who can't go to the theatre and see her.

It is droll to think that any number of dudes are losing their hearts to her, and that of all actresses that ever one saw she is the least like a dude's delight. But if that sort of a woman in the world would be well to keep out of her way. For if she stretched out her hand the doors of strong rooms would open. Nervous, feline women do most of the harm in the world, but the white tigers of the Persian tale could hardly be more dangerous than a sweet-faced child who would not be denied. It is a strange thought, my brother, that you and I toil and struggle, while a woman like Marie Studholme need only ask.

Suppose she were not the nice, good sort that she is; suppose she were bad and greedy, unscrupulous and avaricious. There are the white teeth, her lips when she smiles are "rosesbud filled with snow." There are the blue eyes, almost gray at one moment, dark the next. There is the perfect color of her throat. Any doll will answer to such a call as hers would be. Let her say "Give!" and she would have treasure; let her say "Kill!" and she would have blood.

You and I, my brother, we must work to live. It is easy to talk of temptation, but we don't know what it is. Why should a man be dishonest? You couldn't steal \$20 a day, for any number of days, if you tried, and faked jail in trying. And all about us are women, working and waiting, waiting in life, who could shirk all their tasks and gratify all their caprices, at no risk of bars or gaol, at no cost but that of their self-respect.

There is the prettiest woman in all New York, without any of the luxuries that wealth can buy; and all Tiffany's stock for her, if she will buy it with her kisses.

She doesn't. And I take off my hat at the thought of her. May she and the excellent Porteous long live their decorous lives. But one quart of champagne and one whirl of Carmen's blood through her veins would make her a wonder of beauty, all the same!

SAMUEL BENT.



"What do you want me to tell you for the Journal?" (Sketched from life.)



"It's odd to be interviewed about one's looks, you know." (Sketched from life.)



And then she said "Goodby." (Sketched from life.)